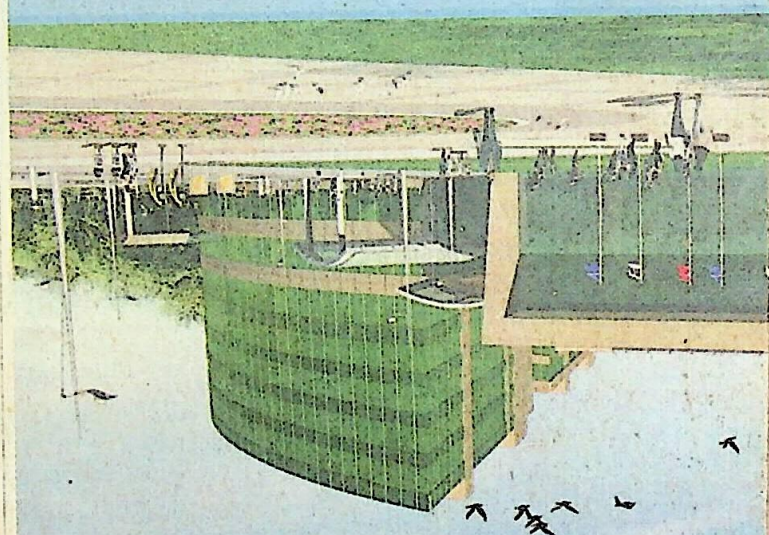


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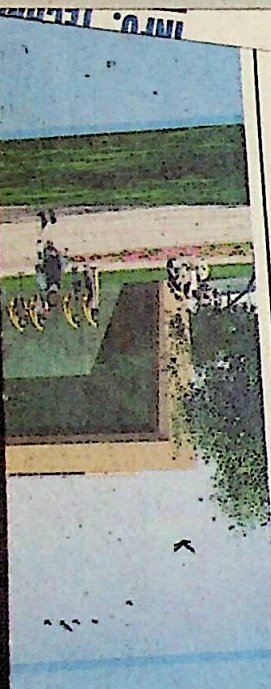
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चन्द्रालोकः

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✓ १. उपमालङ्कारः

①

(UPAMALANKARA)

उपमा यत्र सादृश्यलक्ष्मीः उल्लसति द्वयोः ।

(हृदये खेलतोः उच्चैः तन्वङ्गी स्तनयोरिव म०
हृदये उच्चैः खेलतोः तन्वङ्गी-स्तनयोः इव यत्र

द्वयोः सादृश्यलक्ष्मीः उल्लसति (तत्र) उपमा ॥

MEANING

Where the wealth of similarity highly shines between two objects, as between the two lofty breasts sporting on the chest of a delicate bodied damsel, the figure of speech is called upama.

EXPLANATION

Upamalankara consists of four elements: upamana, upameya, Sadharana-dharma and upamayachaka.

1. *Upamana* is an object to which the upameya is compared. Or, the standard of comparison is called upamana.

2. *Upameya* is an object with which another object is compared.

3. *Sadharana-dharma* is the common attribute between upamana and upameya.

4. *Upamavachaka* is the word which denotes similarity; such as इव, सम, सदृश, तुल्य etc.

Where these four elements exist, it is called *Poornopama*. The rest lacking one or more elements is *Luptopama*.

Another example for upama is—'चन्द्रः इव मुखं सुन्दरम्' the face is beautiful like the moon.

Here the moon is upamana, face is upameya. 'Beauty' is sadharana dharma and (इव) like is the upamavachaka.

As the figure of speech consists of all the four elements, this is an example for *Poornopama*.

✓ २. रूपकालङ्कारः
(ROOPAKALANKARA)

(२)

यत्नोपमा-चित्रेण सर्वथाऽप्युपरज्यते ।

उपमेयमयी भित्तिः तत्र रूपक-मिष्यते ॥

यत्र उपमेयमयी भित्तिः उपमानचित्रेण सर्वथा अपि
उपरज्यते, तत्र रूपकं इष्यते ॥

Where the wall of upameya is fully covered
with the painting of upamana, the figure of
speech is called Roopakalankara.

EXPLANATION

Here the first and second half of the verse
stand for definition. They contain the example
as well.

उपमानं एव चित्रं, उपमानचित्रं
उपमेयं एव, उपमेयमयी (भित्तिः)

The two compound words उपमानचित्रेण and
उपमेयमयी particularly have to be taken as exam-
ples for Roopaka.

Another example is मुखं एव चन्द्रः (the
Moon in the form of the face). Here the Moon
is upamana and the face is upameya. The
colour or the form of the upamana is ascribed
to the face the upameya.

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(4)

२. परिणामालङ्कारः

(PARINAMALANKARA)

परिणामोऽनयोः यस्मिन् अभेदः पर्यवस्यति ।
कान्तेन पृष्टा रहसि मौनमेव उत्तरं ददौ ॥

यस्मिन् अनयोः अभेदः पर्यवस्यति (सः) परि-
णामः । कान्तेन रहसि पृष्टा (सती) मौनं एव उत्तरं ददौ ॥

Where the identity of the *upamana* and the *upameya* results through the relationship with a predicate, it is *Parinamalankara*.

Having been asked by her lover she gave only the answer of silence.

EXPLANATION

Here मौन (silence) is quite opposite to उत्तरं (reply). Hence no identity can exist between them. The identity between *uttara* and *mauna* through the relationship to the action of दान (*Dana*) is expressed by the predicate ददौ.

The (अारोप) identity of *upameya* with the *upamana* is a common feature for both the *Roopaka* and *Parinama Alankaras*. But in *Parinama* the action expressed by the predicate is an important reason for the identity between *upamana* and *upameya*.

४. उल्लेखालङ्कारः

(ULLEKHALANKARA)

(४)

(३)

बहुभिः बहुधोल्लेखात् एकस्योल्लेखिता मता ।

स्त्रीभिः कामः प्रियैश्चन्द्रः कालः शत्रुभिरैक्षि सः ॥

एकस्य बहुभिः बहुधा उल्लेखात् उल्लेखिता मता ।

सः, स्त्रीभिः कामः, प्रियैः चन्द्रः, शत्रुभिः कालः च ऐक्षि ॥

Where a single object is conceived of in different ways by different people, it is ullekhalankara.

EXPLANATION

He was seen as the god of love by ladies, as the Moon by his dear friends and as the God of death by his enemies.

Here, one and the same king is conceived in different ways – as cupid by the ladies because of his handsome personality, as the Moon by his dear friends because of his suavity and as *yama* by his enemies because of his valour.

Where a single person conceives an object in different ways with reference to different qualities, that also comes under ullekhalankara.

(५)

(५)

५. उत्प्रेक्षालङ्कारः

(UTPREKSHALANKARA)

उत्प्रेक्षा उन्नीयते यत्र हेत्वादिः निहनुति विना ।
त्वन्मुखश्री-कृते नूनं पद्मैः वैरायते शशी ॥

यत्र हेत्वादिः निहनुति विना उन्नीयते, (तत्र)
उत्प्रेक्षा । शशी नूनं त्वन्मुखश्रीकृते पद्मैः वैरायते ॥

Where a motive and the like are poetically
fancied without the denial of the truth, it is
utprekshalankara.

Surely, the Moon makes fight with lotuses
with a desire to attain the beauty of your face.

EXPLANATION

Here, in the word हेत्वादिः. आदि comprises of
वस्तु and फल. Thus utpreksha is of three kinds:
वस्तुत्प्रेक्षा, हेतुत्प्रेक्षा and फलोत्प्रेक्षा.

The example given in the second half of the
verse applies for all the three kinds of utprekshas
as shown below :—

(1) वस्तुत्प्रेक्षा—वस्तु means an object or charecter.
When the Moon rises, the lotuses shrink. And

when the moon sets out, the lotuses bloom. This kind of mutual intolerance is natural. But in this figure of speech it is described as quarrel between the two. In fact, the Moon does not have such a character of keeping animosity with lotuses. But it is conceived to have such character. So, it is an example of वस्तुत्प्रेक्षा.

(2) हेतुत्प्रेक्षा — हेतु means cause and motive.

Where the motive of an action is not real, but conceived of poetically, it is हेतुत्प्रेक्षा. Here, the desire for attaining the beauty of the face of the lady is not really the motive for the animosity shown by the Moon. But it is fancied. So from this angle it is हेतुत्प्रेक्षा.

(3) फलोत्प्रेक्षा — फल means fruit or result. Acquisition of charm of the lady's face is not really the fruit or result of the quarrel with lotuses for the moon. But it is poetically fancied to be so. So, this is फलोत्प्रेक्षा.

The words indicative of उत्प्रेक्षा are—

मन्ये, शङ्के, ध्रुवं, प्रायः, नूनं and इव.

(KAVYALINGALANKARA)

स्यात् काव्यलिङ्गं वागर्थः नूतनार्थ-समर्पकः ।

जितोऽसि मन्दकन्दर्प मच्चित्तेऽस्ति त्रिलोचनः ॥

वागर्थः नूतनार्थ समर्पकः (चेत्) काव्यलिङ्गं
स्यात् । हे मन्दकन्दर्प! मच्चित्ते त्रिलोचनः अस्ति ॥

Where certain expressed idea of a sentence or a word substantiates another new idea, it is Kavyalinga Alankara.

Oh fool cupid! you are defeated, the three eyed lord is in my mind.

EXPLANATION

Here the idea expressed by the words 'जितोऽसि मन्द कन्दर्प' requires justification because the conquest of cupid is an impossible thing for an ordinary man. But it is justified by the novel idea substantiated by the words 'मच्चित्तेऽस्ति त्रिलोचनः' i.e. the lord who burnt you into ashes exists in my heart. The inner idea is, the Lord Siva who burnt cupid by his third fiery eye is sufficient to conquer the cupid. Thus the conquest of cupid which is an expressed idea substantiates a novel idea viz. the existence of Siva in his mind, so it is Kavyalingalankara.

७. रूपकातिशयोक्त्यलङ्कारः

(ROOPAKA-ATISAYOKTYALANKARA)

रूपकातिशयोक्तिः चेत् रूप्यं रूपकमध्यगम् ।

पश्य नीलोत्पलद्वन्द्वात् निःसरन्ति शिताः शराः ॥

रूप्यं रूपकमध्यगं चेत् रूपकातिशयोक्तिः । पश्य,
नीलोत्पलद्वन्द्वात् शिताः शराः निःसरन्ति ।

When the *upameya* totally merges into the body of *upamana*—which is super-imposed on it, the figure of speech is called *Roopakatis'ayukti*.

Look, sharp arrows come out from a pair of blue lotuses.

EXPLANATION

Here the eyes and side glances of a lady form the *upameya*, which are not expressed by any word. They are hinted only by the words referring to *upamana*, viz. नीलोत्पलद्वन्द्वात् and शिताः शराः. The pair of eyes are referred to by blue lotuses and side glances are referred to be sharp arrows. Thus the *upameya* merges into the body of the *upamana* and constitutes the figure of speech *Roopakatis'ayukti*.

Roopaka and Atis'ayukti (super-imposition) both go to form as this Alankara.

६. तुल्ययोगितालङ्कारः

(TULYA-YOGITALANKARA)

क्रियादिभिः अनेकस्य तुल्यता तुल्ययोगिता ।

सङ्कुचन्ति सरोजानि स्वैरिणी-वदनानि च ॥

प्राचीनाचल-चूडाग्र-चुम्बिबिम्बे सुधाकरे ॥

अनेकस्य क्रियादिभिः तुल्यता तुल्ययोगिता । सुधा-
करे प्राचीनाचलचूडाग्रचुम्बिबिम्बे (सति) सरोजानि,
स्वैरिणीवदनानि च सङ्कुचन्ति ॥

Where there is parity between two or more
objects with reference to a common action or a
common attribute, it is *Thulya-yogithalankara*.

When the Moon's disc kisses the highest
peak of the eastern mountain, the lotus flowers
and the faces of lustful women shrink simulta-
neously.

EXPLANATION

Here the lotus flowers and the faces of lust-
ful women are the two objects. The parity
among them is described with reference to the
common action *Shrinking* expressed by the
predicate '*Sankuchanti*.' So, the figure of speech
is Tulya-yogita.

९. दीपकालङ्कारः

(DEEPAKALANKARA)

प्रस्तुताप्रस्तुतानां च तुल्यत्वे दीपकं मतम् ।

मेधां बुधः सुधां इन्दुः बिभर्ति वसुधां भवान् ॥

प्रस्तुत-अप्रस्तुतानां च तुल्यत्वे दीपकं मतम् ।

मेधां बुधः, सुधां इन्दुः, भवान् बिभर्ति ॥

Where a common attribute or action is predicated with the relevant and non-relevant objects, the figure of speech is deemed to be *Deepakalankara*.

A wise man holds intellect, the Moon nector and yourself (hold) the earth.

EXPLANATION

Here is the common attribute बिभर्ति, meaning *supports* for three things. At first it applies to the relevant object भवान् (the king), then it applies to other two non-relevant objects बुधः (wise man) and इन्दुः (Moon), just as a lamp fixed to a varanda of a house gives lusture to the street also. Taking into mind the parity with lamp, the figure of speech is named *Deepaka*. (दीपसादृश्यात् दीपकम्).

९ (a). आवृत्तिदीपकालङ्कारः

(AVRUTTI-DEEPAKALANKARA)

आवृत्ते दीपकपदे भवेत् आवृत्तिदीपकम्

दीप्त्याग्निर्भाति भातीन्दुः कान्त्या भाति रविस्त्विषा ॥

दीपकपदे आवृत्ते (सति) आवृत्तिदीपकं भवेत् ।

अग्निः दीप्त्या भाति, इन्दुः कान्त्या भाति, रविः त्विषा
भाति ॥

When a word expressive of similarity is repeated with reference to different objects (relevant) and non-relevant) the figure of speech is called *Avrutti deepaka*.

The fire shines with its blaze; the Moon shines with his splendour; the sun-shines with his lusture.

EXPLANATION

आवृत्ति means repetition.

Here the predicate भाति (shines) is repeated with reference to the objects—अग्नि, इन्दु and रवि as a common attribute to them.

If it is day time, sun is the relevant object, the fire and moon are non-relevant factors. If it is night, Sun is not relevant and the rest two are relevant objects.

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१०. प्रतिवस्तूपमालङ्कारः

(PRATIVASTOOPAMALANKARA)

वाक्ययोः अर्थसामान्ये प्रतिवस्तूपमा मता ।

तापेन भ्राजते सूर्यः शूरः चापेन राजते ॥

वाक्ययोः अर्थसामान्ये (सति) प्रतिवस्तूपमा मता । सूर्यः तापेन भ्राजतः; शूरः चापेन राजते ॥

When there is parallelism between the ideas of two sentences, it is *Prativastoopamalankara*.

The Sun beams with his radiance, the hero shines with his bow.

EXPLANATION

Here the sentence, 'तापेन भ्राजते सूर्यः' deals with upamana and शूरः चापेन राजते deals with upameya.

The action (shining) predicated in both the sentence is the same. But it is conveyed by different words भ्राजते and राजते. So, it is *Prativastoopamalankara*.

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११. दृष्टान्तालङ्कारः

(DRISHTANTALANKARA)

चेद् बिम्बप्रतिबिम्बत्वं दृष्टान्तः तदलङ्कृतिः ।

स्यात् मल्लप्रतिमल्लत्वे संग्रामोद्दाम-हुंकृतिः ॥

बिम्बप्रतिबिम्बत्वं चेत् तदलङ्कृतिः दृष्टान्तः ।
मल्ल-प्रतिमल्लत्वे (सति) संग्राम-उद्दाम-हुंकृतिः स्यात् ।

When two sentences dealing with upamana and upameya have the quality of semblance of an image and its reflection, due to their separate attributes, the figure of speech is *Drishtanta*.

If there is an engagement of a wrestler and his opponent, there arises the militant cry of 'hum'.

EXPLANATION

The first half of the verse deals with upameya and the second with upamana. Here there is the condition of बिम्बप्रतिबिम्बभाव in the sentence of upameya, and मल्ल-प्रतिमल्लत्व in the sentence of upamana. Thus the author uses the same sentence for definition as well as illustration.

Not satisfied with this illustration the Author gives another illustration for this Alan-kara, thus:—

दृष्टान्तः चेत् भवन्मूर्तिः तन्मृष्टा दैवदुलिपिः ।
जाता चेत् प्राक् प्रभा भानोः तर्हि याता विभावरी ॥

भवन्मूर्तिः अन्तःदृष्टा चेत् तत् दैवदुलिपिः मृष्टा ।
भानोः प्रभा प्राक् जाता चेत् तर्हि विभावरी याता ॥

A devotee addresses the lord—

“If your form is visualized in the heart, the wretched ordainment of fate is at an end. If the sun's lusture is rising in the east, the night is closed”.

Here is विंशप्रतिविम्बभाव between the ideas of two sentences, as they resemble each other very closely. We can equally find a corresponding counter-part in the upameya-vakya and upa-mana-vakya. The idea expressed by different words मृष्टा and याता resemble very closely to each other.

१२. निदर्शनालङ्कारः

(NIDARSANALANKARA)

वाक्यार्थयोः सदृशयोः ऐक्यारोपो निदर्शना ।

या दातुः सौम्यता सेयं पूर्णेन्दोः अकलङ्कता ॥

सदृशयोः वाक्यार्थयोः ऐक्यारोपः निदर्शना। दातुः
सौम्यता या (अस्ति) सा इयं पूर्णेन्दोः अकलङ्कता ॥

Where the two parallel ideas expressed by separate sentences are identified by a word of ascription, it is Nidarsanalankara.

That which is geniality of the 'giver' is the absence of the dark spot in the full moon.

EXPLANATION

Here the geniality of the 'giver' is set out in the upameya-vakya (या दातुः सौम्यता). The absence of dark spot in the Moon is the idea set in the upamana-vakya पूर्णेन्दोः अकलङ्कता.

These two separate ideas are spoken of as identical by the ascription to a connecting phrase 'सेयम्'.

The collective idea of these two sentences is that the geniality in the giver is as improbable as the spotlessness in the full moon.

✓ १३. व्यतिरेकालङ्कारः

(VYATIREKALANKARA)

व्यतिरेको विशेषश्चेत् उपमानोपमेययोः ।

शैला इवोन्नताः सन्तः किन्तु प्रकृतिकोमलाः ॥

उपमानोपमेययोः विशेषः (वर्तते) चेत् व्यतिरेकः ।

सन्तः शैलाः इव उन्नताः; किन्तु प्रकृतिकोमलाः ।

Where a distinction (also) between upamana and upameya is expressed (besides similarity) it is *Vyatirekalankara*.

Good men are lofty like mountains, but are soft by nature.

EXPLANATION

Here in the first part of the sentence (शैला इव उन्नताः), the good men are compared with Mountains and the common quality is loftiness. Besides that a distinction between upamana and upameya is also shown in the second part of the sentence 'किन्तु प्रकृतिकोमलाः'. विशेष means distinction. So, the distinction of upameya may result in the superiority or inferiority to the upamana as the case may be.

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१४. समासोक्तचलङ्कारः

(SAMASOKTYALANKARA)

समासोक्तिः परिस्फूर्तिः प्रस्तुते अप्रस्तुतस्य चेत् ।

अयमैन्द्रीमुखं पश्य रक्तः चुम्बति चन्द्रमाः ॥

प्रस्तुते (वर्णिते) अप्रस्तुतस्य परिस्फूर्तिः (भवति)
चेत् (तदा) समासोक्तिः । अयं रक्तः चन्द्रमाः ऐन्द्रीमुखं
चुम्बति, पश्य ॥

Where, from the description of the relevant object the picture of a non-relevant object comes to the mind's eye, the figure of speech is called samasokti. "Look yonder, the ruddy Moon is kissing the face of eastern quarter."

EXPLANATION

Here the word रक्त means 'red' and lover. मुखं means front portion and the face. चुम्बति means touches and kisses. By using these adjectives having double meanings to the Moon, which is the relevant object, and by virtue of the Masculine gender in the word चन्द्रमाः and the feminine gender in ऐन्द्री, a non-relevant incident of a lover kissing the face of a woman belonging to another person comes to the mind's eye. समासोक्तिः literally means, a brief description of relevant and non-relevant objects simultaneously with only one sentence.

✓ १५. खण्डश्लेषालङ्कारः

(KHANDAS'LESHALANKARA)

खण्डश्लेषः पदानां चेत् एकैकं पृथगर्थता ।

उच्चलद्-भूरि-कीलालः शुशुभे बाहिनीपतिः ॥

पदानां एकैकं पृथगर्थता चेत् खण्डश्लेषः । उच्च-

लद्-भूरि-कीलालः बाहिनीपतिः शुशुभे ॥

Where every word in a sentence has got more than one meaning, the figure of speech is Khandas'lesha.

The Commander of the army shone with blood flowing profusely. The ocean shown with the water swelling profusely.

Here the commander of army is the subject in the context. But all the words in the sentence bear another meaning applicable to the ocean also which is not relevant. बाहिनीपतिः means the commander of army and the ocean. कीलालं means blood and water.

१६. अप्रस्तुतप्रशंसालङ्कारः (APRASTUTA-PRAS'AMSALANKARA)

अप्रस्तुत-प्रशंसा स्यात् सा यत्र प्रस्तुतानुगा ।
कार्यकारण-सामान्य-विशेषादेः असौ मता ॥

यत्र अप्रस्तुतस्य प्रशंसा प्रस्तुतानुगा सा अप्रस्तुत-
प्रशंसा । कार्य-कारण-सामान्य-विशेषादेः असौ मता ॥

कमलैः कमलावासैः किं किं नासादि सुन्दरम् ।
अप्यम्बुधेः परं पारं प्रयान्ति व्यवसायिनः ॥

Where a non-relevant object is described keeping a relevant thing in the mind, the figure of speech is *Aprastutapras'amsa*. This will be employed having regard to the effect, the cause, the species, the individual and the like.

EXPLANATION

Here the word अप्रस्तुतप्रशंसा applies to both the name of the Alankara and to the definition also.

There are five sub-divisions in this Alankara—

- कार्यकारण-भाव (1) From the description of an irrelevant cause, the relevant effect is suggested, (2) from the description of an irrelevant effect, the relevant cause is suggested. सामान्यविशेषभाव— (3) from a description of an irrelevant generality, a relevant particular thing is suggested. (4) from the description of an irrelevant parti-

cular case, the relevant generality is suggested.
(5) from an irrelevant similar object, a relevant similar object is suggested.

ILLUSTRATIONS

कमलावासैः कमलैः किं किं सुन्दरं नासादि ।

(1) A Lady is described in this illustration. "which kind of beauty has not been procured when there are the lotuses, the abode of Lakshmi?" is the meaning of the sentence.

Here the lotuses are described which are irrelevant to the Context, By this statement, relevant objects, such as the face, the eyes, the hands etc. of the lady are suggested, because they resemble the lotuses. Here the suggestion arose from the similarity. Hence it is an example of the fifth sub-division of *Aprastuta-pras'amsa*.

व्यवसायिनः अम्बुधेः परं पारमपि प्रयान्ति ।

(2) Another example given by the Author is to be explained as shown below :—

"Men with perseverance reach even the other shore of the ocean".

Here reaching the other shore of the ocean is a particular object which suggests a general case that the cherished ambition will be achieved by men of hard work. Therefore this is an example for सामान्यविशेषभाव.

११

१७. अर्थान्तरन्यासालङ्कारः

(ARTHANTARANYASALANKARA)

भवेत् अर्थान्तरन्यासः अनुषङ्गतार्थान्तराभिधा ।

हनूमान् अब्धि-मतरत् दुष्करं किं महात्मनाम् ॥

अर्थान्तर(स्य)न्यासः अनुषङ्गत-अर्थान्तर-अभिधा
(चेत्) अर्थान्तरन्यासः भवेत् । हनूमान् अब्धिं अतरत्;
महात्मनां दुष्करं किम् ?

When a general statement is substantiated by means of a special statement and when a special statement substantiated from a general statement it is, *Arthantara-nyasalankara*.

Hanuman crossed the ocean. What is impossible for great men?

Here Hanuman's crossing the ocean is the relevant (particular) statement. It is substantiated by a non-relevant general statement-
दुष्करं किं महात्मनाम् - what is impossible for great men?"

As a converse case दुष्करं किं महात्मनाम् can also be substantiated by the particular statement हनूमानब्धिमतरत् । This will also be *Arthantara-nyasa*.

✓
१८. व्याजस्तुत्यलङ्कारः

(12)

(12)

VYAJA-STUTYALANKARA)

उक्तिः व्याजस्तुतिः निन्दास्तुतिभ्यां स्तुतिनिन्दयोः ।
कस्ते विवेको नयसि स्वर्गं पातकिनोऽपि यत् ॥

निन्दास्तुतिभ्यां स्तुतिनिन्दयोः उक्तिः व्याजस्तुतिः ।
ते विवेकः कः ? यत् त्वं पातकिनः अपि स्वर्गं नयसि ॥

Where praise is expressed by an apparent censure, and a censure is expressed by an apparent praise, it is Vyaja-stutyalankara.

What sort of wisdom is yours! that you take even sinners to the Heaven.

EXPLANATION

Vyajastuti is of two kinds. (1) When a praise is expressed by an apparent censure. (2) When a censure is expressed by an apparent praise.

In the example, the river Ganges is censured expressively as she takes to Heaven even the sinners. But the real idea of the expression is only the praise of the Ganges that she washes out the sins of the worst sinners and takes them to the Heaven in a purified condition. Thus this is an example for the first kind of *Vyajastuti*.

१९. विरोधाभासालङ्कारः

(VIRODHABHASA-ALANKARA)

श्लेषादिभूः विरोधश्चेत् विरोधाभासता मता ।

अप्यन्धकारिणाऽनेन जगदेतत् प्रकाश्यते ॥

विरोधः श्लेषादिभूः चेत् विरोधाभासता मता ।

अन्धकारिणा अपि अनेन एतत् जगत् प्रकाश्यते ॥

Where there is inconsistency or contradiction in the idea of a particular figure of speech, but is set out after bringing out the real idea by श्लेष (double meanings), it is virodhabhasa. "The world is lit by Siva the enemy of the Demon Andhaka".

EXPLANATION

Here in illustration, the word अन्धकारिणा is split in two ways, and so it gives double meaning.

1. अन्धकारः अस्य अस्ति तेन, अन्धकारिणा which means 'that who possesses darkness'. 2. अन्धकस्य अरिणा, अन्धकारिणा one who is the enemy of Andhakasura.

As per the first meaning, a person possessing darkness cannot brighten the world. This is the contradiction. This is solved by accepting the second meaning. The foe of Andhakasura (Lord Siva) lits the world. There is no real (विरोध) contradiction. But it looks like (आभास) contradiction. Therefore it is Virodhabhasalankara.

२०. स्वभावोक्त्यलङ्कारः

(SVABHAVOKTYALANKARA)

स्वभावोक्तिः स्वभावस्य जात्यादिषु च वर्णनम् ।
 कुरङ्गैः उत्तरङ्गाक्षि स्तब्धकर्णैः उदीक्ष्यते ॥

जात्यादिषु (स्थितस्य) स्वभावस्य वर्णनं स्वभावोक्तिः । हे उत्तरङ्गाक्षि! स्तब्धकर्णैः कुरङ्गैः उदीक्ष्यते ।

The description of any action or quality of certain thing, after taking into account the inherent nature of it, is *Svabhavokthi*.

Oh damsel of petulant eyes! the deer gaze with their ears held erect.

Here the inherent nature of the species of deer to have their ears erect whenever they gaze intently at something, is described.

—o—

२९. परिकरालङ्कारः

(PARIKARALANKARA)

अलङ्कारः परिकरः साभिप्राये विशेषणे ।

सुधांशुकलिकोत्तंसः तापं हरतु वः शिवः ॥

विशेषणे साभिप्राये (सति) परिकरः अलङ्कारः ।

Where an adjective is suggestive of an import useful to the context, the figure is Parikara.

May Lord Siva, adorned with the (Nectar-rayed) Crescent Moon on his matted hair remove your torment.

Here the adjective सुधांशुकलिकोत्तंसः given for the subject Siva, substantiates the capacity of Siva to remove the torture of devotee.

EXPLANATION

The Moon on the head of Siva cools it. The rays of Moon, which are full of nectar are capable of removing the heat of persons. Not only that, the prayer of Siva is capable of removing the worldly tortures.

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२. शैलाः इव उन्नताः सन्तः
३. हनूमान् अब्धिमतरत् दु
४. अप्यन्धकारिणा तेन ज
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